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MR. ROBERT HILTON.

PRESTON, like several others of the busy towns of Lancashire, has not been without distinction in the annals of the musical art. It can boast upon being the birth-place of the Sherringtons, a family of vocalists of rare endowments. Of the three sisters now actively engaged as executants or teachers, Madame Lemmens Sherrington is the most renowned, while Miss Jose and Miss Grace are esteemed for talents displayed in public, as well as for personal qualities revealed in a less extended sphere. Preston also can claim as townsmen the Hiltons, who for generations have done good service as choirmen, the most renowned being Robert, the subject of this brief sketch. As a boy, Robert Hilton showed a love of the art which his father and grandfather practised as amateurs. Like them he was, as manhood approached, engaged in business, and had not therefore the inestimable advantages which early training confers. His manly voice, however, procured him the post of principal bass in the choir of the Preston Parish Church, and in that capacity he laid the foundations of a popularity which, spreading throughout the northern locality, eventually extended to London. In 1869 he was elected a lay-clerk of Salisbury Cathedral, an appointment he held for a few months only, for in the following year he succeeded the late Mr. Machin as vicar-choral of Westminster Abbey. Possessing a voice of extensive compass, good quality, and fulness of tone, combined with a correct ear and knowledge begotten of experience, Mr. Hilton soon became regarded in the metropolis as one of the best singers of sacred music. Hence he has been retained in oratorio performances taking place in Exeter Hall, St. James's Hall, Royal Albert Hall, and the Crystal Palace. His name is also frequently seen in announcements of provincial festivals. Two years ago he had the honour of singing Gounod's air, "Nazareth," before her Majesty the Queen, at Osborne. But, perhaps, he will in coming years be best remembered as the solo singer in the performance of Dr. Bridge's Anthem at the Jubilee Service held in state at Westminster Abbey.

CURRENT NOTES.

How long *Elijah* will continue to hold rank at the Three Choir Festivals side by side with the *Messiah* is a query of but little present concern either to the managing committee or the public. Without the least hesitation, both oratorios have for many years been placed in the programme, first in the scheme being Mendelssohn's masterpiece, and the last Handel's immortal work. No wonder then that this plan was faithfully carried out at the recent Gloucester Festival. Divers reasons, however, might be advanced of a nature to threaten sooner or later a disturbance of this order. For, apart from any consideration of the relative value of the music of the two, there is always to be found a difficulty in the presentation of *Elijah*, since the success of its performance is to a great extent dependent upon the qualifications and skill of the artist entrusted with the music of the title-role, the part being more arduous than that of any other in the long list of oratorios. Ever since it was brought out under the superintendence and direction of Mendelssohn himself at the Birmingham Festival of 1846, the chief part has upon the whole been fortunate in having competent exponents. Of the original

Herr Standigl, nothing can be said by us from actual experience, yet it requires no great effort of memory to recal the persons of many who have undertaken the task of representing the character of "Elijah" as depicted in Mendelssohn's music. How varied have been their excellencies! how striking their peculiarities! and how obvious their defects. Preferring in this place to speak of the first-named class of characteristics only, we might say that Henry Phillips sang his part smoothly and with expression; Carl Formes with unequalled majesty of voice and force of delivery; Signor Belletti with facility and precision; Willoughby Weiss with sustained power and manly fervour; Charles Santley with the rarest combination of artistic qualities; and Signor Foli with never failing energy; while, we may add, that the singing of Mr. Barrington Foote, the last representative, the "Elijah" of the late Gloucester Festival, was marked by an exceedingly distinct enunciation of the words.

As if to protest that they were no mere slaves of a past order of things musical, the Gloucester Festival Committee determined to introduce at the first evening concert in the Shire Hall a work new in form, character, and purpose, for such is the *Dream of Fubal* written by Mr. Joseph Bennett and composed by Dr. Mackenzie. That the choice made was a thoroughly happy one will not be questioned by those acquainted with the poem and the music illustrating it. Considerable care had evidently been taken in preparing the music, for its performance on this occasion was so excellent as to establish more firmly than ever its claims to be regarded as a work original in conception and admirable in treatment. Of the solos, that given by Mr. Edward Lloyd in honour of the sickle was the most successful. Mr. Charles Fry's declamatory powers were conspicuously displayed in the delivery of the blank verse. On the same evening a cantata, *Elysium*, the composition of Miss Rosalind Ellicott, daughter of the Bishop of the Diocese, was produced for the first time in public. Based upon a popular poem by Mrs. Hemans, the subject calls for musical utterance, and the gifted young lady has responded to the invitation by providing themes at once appropriate and eloquent.

WHAT more fitting for a Gloucester Festival than an oratorio written by a county man? The committee thinking nothing could be more proper, determined, happily in accordance with the wishes of the inhabitants of the whole district, to honour Dr. Hubert Parry by performing *Judith*, on Wednesday, the second morning of the "music meeting." Those who had previously heard it at the Birmingham Town Hall, or at the hall in Piccadilly, were specially gratified with the effect of the choruses in the cathedral, so much did the acoustic properties of the building add to their beauty and grandeur. Possibly, Dr. Parry, when composing *Judith*, had in mind the beautifying and augmenting capacities of such an edifice; but, however that may be, it is certain that the work in theme, character, and structure is suitable to festival services held in the noble church. The soloists were Miss Anna Williams, Miss Hilda Wilson, Mr. Brereton, and Mr. Edward Lloyd, whose rendering of the air, "God breaketh the battle," was superb. Both band and chorus, directed by the composer, were entirely satisfactory.

It has been for some years past customary during the week to hold an evening performance in the Cathedral, and on Wednesday night the place was lighted up by



artificial means, the rays of which, not penetrating into the recesses of aisle, transept, and choir, left spaces of gloom to augment the solemnity of the scene. How much such surroundings contributed to the effect of the cantata produced on this occasion for the first time can scarcely be estimated. The work itself, however, has elements which appeal to the imagination, invoke tender sensibility, and kindle devotional feeling. Written by Mr. Joseph Bennett, the most gifted of all librettists of the present day, *The Last Night at Bethany* sets forth with infinite pathos an affecting incident in the life of our Lord. Taking the opening verses of the twelfth chapter of the Gospel according to St. John as his text, the writer has interwoven passages of a reflective character in every way calculated to heighten religious fervour. With a libretto thus suggestive of earnest as well as restrained treatment, Mr. C. Lee Williams, the organist of the Cathedral and conductor of the festival, has been enabled to establish a claim to be ranked amongst the most thoughtful of our church composers. Both the *chorale* and hymn are good examples of congregational music, while the choruses reveal constructive skill of no ordinary kind. That the Church has in Mr. Williams a musician capable of doing excellent service will be acknowledged by all acquainted with *The Last Night at Bethany*.

ON Thursday important works by Sir Arthur Sullivan were to the fore. The morning's programme opened with his overture, "In Memoriam," with which London amateurs have become familiar through performances given at St. Paul's Cathedral and elsewhere. On the other hand, the strains of *The Prodigal Son*, an early oratorio of England's representative musician, fell upon ears unaccustomed to its beauties, since the book has remained to all intents and purposes a closed one for many years. Whether interest will be revived in it in spite of its contracted form seems a little doubtful, for unless its quality be extraordinarily good, music, like cloth, must be cut in newest or most *outré* fashion to attract notice. Now, the cantata the *Golden Legend* produced in the evening at the Shire Hall has triumphantly met all requirements of the present day. On this occasion its popularity was gratefully brought home to the minds of the committee, who had the gratification of seeing the hall crowded beyond all precedents. That it was adequately represented will be taken for granted when it is stated that Madame Albani was the Elsie, Mr. Edward Lloyd the Prince, Miss Hilda Wilson the Mother, and Mr. Brereton the Lucifer of the story. In accordance with a custom which should never be departed from, Handel's *Messiah* was performed on the Friday morning.

FOLLOWING the injunction of the Archbishop of Canterbury relative to garments proper to be worn in church, the managers of the Gloucester Festival made a request that gentlemen should not appear at the evening performance in other than morning dress. Is it, then, come to this, that the swallow-tail coat should be deemed too gay for a musical function, or that the white necktie be looked upon as too gaudy when worn as a relief to funereal black? Happily, the prohibition has received some kind of explanation, if not justification, for we are informed that it was not so much directed to the men as to the women, who by implication are regarded as being addicted to the guilty practice of clothing themselves on festival occasions in unseemly apparel. It is a pity, however, that it was not made clear at the first that the milliner, and not the tailor, was the real culprit.

WAGNER'S music is about to be carried into Spain, as it is stated that Herr Angelo Neumann, the enterprising manager of the Prague Theatre, has resolved upon taking his entire company to the Peninsula to perform the *Nibelungen Ring*, which he has already given in cities of Russia, Italy, and England. The inhabitants of Madrid and Barcelona, with those of other important towns, will thus have an opportunity of hearing and of passing judgment upon the merits of the Tetralogy. We await their verdict with not a little curiosity.

It is rumoured that Italian Opera will for a period of six weeks be given at Covent Garden on the conclusion of the Promenade Concerts. Signor Lago, the manager of this enterprise, is, it is said, at present engaged in the selection of artists to perform in operas of a less familiar character than those usually forming the staple of such entertainments.

MR. NARCISSUS VERT, the indefatigable manager, has announced that Mr. Sims Reeves, with an efficient company, would start on a "farewell" tour in the provinces on the 23rd of September; and that the eminent tenor would bid adieu to the London public in the course of next spring.

THE Hackney Choral Society proposes to perform during the forthcoming winter season the following works: *Red Cross Knight* (E. Prout), *Callirhœ* (Dr. Bridge), *Revenge* (Dr. Stanford), *Stabat Mater* (Dvůřák), and *Fall of Babylon* (Spohr).

PREVIOUS to his departure for America, Otto Hegner, the youthful pianist, will give, during the present month, four performances in St. James's Hall. On the Wednesday evenings of the 2nd and 9th, he will be assisted by the Amateur Orchestral Society, directed by Mr. George Mount; and on the Saturday afternoons of the 5th and 12th, he will unaided interpret programmes of exceptional merit.

THE Royal Academy of Music—Principal, Dr. Mackenzie—commenced the Michaelmas term on Monday, the 23rd of September.

THE Guildhall School of Music—Principal, Mr. Weist Hill—opened its doors to students on Monday, the 23rd ult.

THE Royal College of Music, under the direction of Sir George Grove, commenced the Christmas term on Thursday, September 26th.

THE death of Grattan Cooke is announced by the *Sussex Daily News*. Twenty years ago he brought his professional career to a close by retiring to the village of Harting, and during that long period was but seldom seen by former companions. Son of Tom Cooke, famous as a glee writer, author, and teacher, he was thrown into the midst of musical life at a very early age. It is recorded that he, entering in 1822, was the very first received as a student at the Royal Academy of Music, where he subsequently had for fellow pupils Sterndale Bennett, George Macfarren, and Samuel Sebastian Wesley—an illustrious trio! Grattan Cooke became a renowned oboe player, and had the good fortune to secure the special favour of Mendelssohn who loved cheerfulness in a man as well as ability in a musician, and Grattan Cooke had both those qualities. But the wit which tickled the humour of Mendelssohn provoked the anger of Costa, whose stern discipline would not permit either verbal or practical joking a place in an orchestra under his command. Quitting orchestral work altogether, Grattan Cooke occupied for seven years the post of bandmaster of the 2nd Life Guards, and eventually took up quarters at the little Sussex village to pass declining days in peace.

MR. LLEWELLYN LLOYD has been elected organist of St. Asaph Cathedral in place of the late Mr. Atkins, whose assistant he had been for the past thirteen years. Of course, service so rendered secured kind consideration, and doubtless the Dean and Chapter have, in making this appointment, been as generous as judicious. In congratulating Mr. Lloyd, we wish him health and strength to fill the office for half a century as did his worthy predecessor.

EVERY lover of organ playing will rejoice to hear that Mr. W. J. Best, the most eminent performer in Europe, is, after a severe attack of illness, now resuming his recitals in St. George's Hall, Liverpool.

It is becoming the fashion to speak of audiences of Promenade Concerts as enthusiastic lovers of classical music. In reports of concerts we read that 8,000 persons attended Covent Garden Theatre on Saturday, September 7th, to listen to Schubert's "Unfinished Symphony" in B minor, and the presence of so vast a multitude establishes the fact, so it is argued, that orchestral music of the highest order is fully appreciated, thoroughly understood, and heartily enjoyed by the people. Perhaps it would be well to exercise a little caution in arriving at such a comforting conclusion, lest it be found that we have mistaken the passing humour of a crowd for a well-informed judgment. Yet it would, after all, be indiscreet to deprive folk observing a Saturday night holiday of the flattering notion that they are occupied in the pursuit of elevating art. Doubtless it would be an easy matter to point out that other less ennobling objects largely engage their attention, but it is, upon the whole, better to assume that purest harmony alone is the attraction. Hitherto classical music has been reserved for the programmes of Wednesday evenings, when a more select audience than usual is supposed to visit the theatre for the enjoyment of the sublime strains; now, however, works by the great masters are introduced on popular nights, and so long as there is no danger of their being degraded by common use, no voice should be raised against their appropriation. On the 11th ult., Signor Arditi directed the performance of Mendelssohn's "Scotch Symphony." Possibly few on that occasion were enabled to perceive the fitness of the themes, to trace in fancy their connection with the romantic scenery they are supposed to illustrate, but all present must have been delighted with strains so beautiful in themselves and so skilfully displayed. On a previous Wednesday Goetz's Symphony in F was interpreted in a meritorious manner, and, though its subjects appealed less forcibly than those of the Scotch Symphony to the untrained listener, the earnestness and intensity of the music aroused attention and elicited admiration. Two pianoforte concertos, the G minor of Mendelssohn and the E flat of Beethoven, were, during the last month, given with Madame Roger-Miclos as the executant of the solo parts; while singers of ability have rendered vocal pieces of merit.

MUSICAL amateurs should not forget that the first Popular Concert of the season will be held on Monday evening, the 28th inst., at St. James's Hall.

SEÑOR SARASATE will give two concerts at St. James's Hall during the present month—on the afternoons of the 19th and 26th. His last appearance in London previous to his departure for America is fixed for the evening of the 1st of November.

MADAME ADELINA PATTI purposes to give, on the 21st inst., the first of a series of three concerts, to be held at the Royal Albert Hall, the remaining two being arranged for the 4th and 18th of November.

On the 9th inst., the Leeds Festival will commence with a performance of Berlioz's *Faust*, a selection which can scarcely meet with general approval, seeing that public interest in this bizarre composition is by this time well-nigh exhausted. On the evening of the same day, Mr. Corder's new work, *The Sword of Argantyr*, will constitute the chief attraction of the evening. It is difficult to imagine that the third act of *Tannhäuser*, heard so frequently in the theatre with all its beauty and significance emphasised by action on the stage, can be regarded on this occasion in the concert-room in any other light than that of a make-shift. A glorious programme is offered for the next morning, containing, as it does, Bach's cantata, *God's Time is the Best*; Schubert's Mass in E flat, and Handel's *Acis and Galatea*. At the evening concert of Thursday, an experiment is to be made with a work entitled, *Sacrifice of Freia*, the words by the late Dr. Hueffer, and the music by Dr. Greser. But there can be no uncertainty about the artistic value of the violin solo, "Pibroch," written for

this occasion by Dr. Mackenzie, and to be performed by the celebrated violinist, Señor Sarasate. Nor should doubt be harboured concerning the propriety of introducing on the Friday morning a new setting of the ode, "St. Cecilia's Day," by Dr. Hubert Parry, a composer who has thoroughly won the confidence of the musical public. But there is a little uncertainty about the ballad, "The Voyage of Maeldune," by Dr. Stanford, because the Cambridge professor has accustomed amateurs to disappointment. That the conductor, Sir Arthur Sullivan, will do everything possible for the success of each and all is the one thing which admits of no doubt whatever.

OFFENBACH's opera-bouffe, *Les Brigands*, was brought out at the Avenue Theatre on Tuesday night, September 10th, with convincing signs of public favour. It was, we understand, the first time that Mr. W. S. Gilbert's version of MM. Meilhac and Halévy's libretto had been used in public. For some little time it remained doubtful whether it would, according to announcement, be utilized, as the adapter had appealed to the courts of law to restrain the proprietor, Messrs. Boosey & Co., from allowing it to be produced. However that may be, the words of Mr. Gilbert really formed the text of the opera on this occasion. Perhaps the librettist will, after all, find his popularity vastly increased by having his lines bound up with strains of Offenbach. How many verses have acquired immortality by virtue of the music to which they have wedded? And surely alliance with the composer of the "Grand Duchess" could not prove other than a boon. If any person had on entering the theatre on the opening night of *Les Brigands* a doubt as to the value of being associated with the work, he would certainly have left convinced that strains so charming were worthy of being connected with words of any translator, be he ever so illustrious. The opera was given under the management of M. Marius, the principal performers being Miss Dellaporte (Fiorella), Miss Luella (Princess of Grenada), Mr. Wensley (Fragoletto), and Mr. Mostyn (Falsacappa), with Mr. George Honey as Captain of Carbiniers, and Mr. Wilkinson as Treasurer of the Duke of Mantua.

MANAGERS of public entertainments are often at their wits end in the weary search of something to hit the public taste. In truth they have little that is certain to guide them, inasmuch as no past success offers any guarantee of a continuance of favour. What was received with unstinted patronage yesterday may be discarded by the fickle public to-morrow. When, by some lucky accident, a vein of popularity has been tapped, the stream of prosperity is apt suddenly to run dry, and then it is useless to waste time and energy in the endeavour to force a fresh supply. The generality of managers plod along the well-worn highway in the company of rivals; the successful one is he who either by prescience or fancy quits the beaten track for some bye path which, to his surprise and joy, opens up to view a new country. Such a one has some right to be called a pioneer, and surely deserves reward for leading the great public to something strange and new. This mighty infant, the public, never knows what it wants; to ascertain its needs is the business of its pleasure-nurses, the entertainers. They it is who, without hint or sign, have to bring amusements within reach. An attempt is sometimes made to induce the public to express its wishes. The directors of the Promenade Concerts at Her Majesty's are now inviting their patrons to say what music they would be pleased to hear. On entering the theatre each visitor is presented with a list of orchestral works, with a voting paper on which to record his preference. The result of this musical *plebiscite* is highly interesting, since it makes known the taste and judgment of those forming the nightly audience. Among the pieces chosen in this way for performance on Saturday evening, September 7th, the overture, *Tannhäuser*, was honoured with 3,842 votes; the overture, *William Tell*, with 3,840; while the three movements, "The Rustic Dance," "Storm," and "Hymn of Thanksgiving," from Beethoven's Pastoral Symphony, obtained 2,760 votes. That these works were adequately

interpreted will be taken for granted by those who know that the orchestra of Her Majesty's, under the direction of Signor Bevnigani, is one of the finest to be heard in this country. The managers have also secured some renowned solo-instrumentalists; among them are M. Nachez, Señor Albiniz, and Mr. Howard Reynolds; the principal vocalist being Mr. Edward Lloyd, the greatest tenor of the day.

In each musical district of town and country vocal and instrumental forces are now assembling to commence the winter season. Far and wide circulars are being distributed to apprise inhabitants that on such a day members of this harmonic or that philharmonic society, of this vocal or that orchestral association, will meet to arrange preliminaries concerning the campaign to terminate on some evening in the coming Christmas week with an attack upon some formidable work raised by the genius of one or other of our great masters. As the secretary, seated within a school-room or vestry-hall, is calling over the roll of former members or inscribing upon it the names of new ones, a glow of pleasure naturally overspreads his countenance on hearing ladies, sopranos as well as contraltos, answer so briskly and cheerfully to his summons. A glow of delight that, however, gives place to gloom whilst listening to tardy and feeble responses of men, tenors and basses, mustering so few as to form but an abject minority of the meeting. Though enabled, it may be, to announce the presence of sixty sopranos and thirty contraltos, no more than a single row of basses and half a row of tenors are visible. This state of things is disheartening, for though men may be not wanting in courage and be even covetous of glory, yet the secretary knows full well that nothing can avail them in face of such overpowering odds. He is, poor man, at a loss to account for the want of proportion in the several sections of the choir. Is it come to this, he asks himself, that after beating the bounds of the parish, and holding out advantages of all kinds, and allurements of every description, one is compelled to march at the head of a troupe of men compared to which Falstaff's company was a respectable gathering? Why is it that our young men are so shy of musical companionship? In summer months they are as plentiful as blackberries in the cricketing field; and are to be seen on the river in swarms, and on the "course" in multitudes; yet when winter sets in they seem to take wing, as the swallows, to distant regions, or hide in dens and caves of the earth as did their forefathers of a prehistoric age. The cause of their absence must not, therefore, be attributed to paucity of numbers, neither should it be ascribed to lack of relish of those sweets brought by a gratified vanity. Men's appreciation of applause is not one whit less keen than that of women's. Nor can it be stated that the sterner sex are denied their fair share of musical talents, since history records that the world's greatest creative musicians have invariably been men. But whatever the cause, whether the business of life absorb their attention, or the recreations specially at their command swallow up time at their disposal, the fact itself is at the present season of the year brought painfully home to the minds of all concerned with musical societies that men do not fill the ranks in numbers sufficient to afford that balance of voices without which choral works cannot be rendered in anything like a satisfactory manner.

HOWEVER much the weakness of any of the other voices may cause a feeling of uneasiness, the conductor of a choir may at least have a sense of security if only the leading part be firmly sustained. What matters, though basses buzz and drone, or tenors shout and gasp, so long as the sopranos send forth the melody triumphantly! Heeding not lame steeds dragged onwards by the impetus of one stronger and fleetlier than themselves, he is constrained to devote the whole of his energies to the guidance of the one sure and certain force under his command. How grateful he ought to be to lady singers for thus carrying through with safety and success the enterprise under his direction. Undoubtedly most conductors of

societies estimate fully the value of services rendered by the sopranos; but some of them, who are organists of parish churches as well, have, in taking part in a recent discussion held in a great daily journal, been writing in a very disparaging way of the vocal ability of ladies. Those professors have discovered that though their aid is altogether beyond price in a concert-room, their assistance, for all that, is as uncalled for as worthless in a church choir. This attitude upon the part of the organist-conductor is, to say the least, unwarrantable. It can only be a rash assumption, for in his heart he must know that the vocal art of a lady would be as appropriate and precious in a consecrated building as it is becoming and valuable in a concert hall.

On some occasions it has been advisable to dispense altogether with male voices, and the result has been by no means unsatisfactory. At concerts given by students of the Guildhall School of Music, the female choir under the direction of Principal Weist Hill, has more than once demonstrated that it is possible to interest and delight an audience with a programme consisting entirely of pieces written for female performers. Indeed, the effect wrought by this choir of two or three hundred fresh voices—arranged according to their registers, the high, the medium, and the lowest—is at times exceedingly beautiful. Except in works of considerable extension, that blight of enjoyment, monotony, is scarcely ever allowed to creep in to dull the sense of pleasure. There are, however, but few compositions of importance as regards size and elaboration, which are suitable and available. Our musicians giving but little attention to works of this class rarely bring their richest material or brightest skill to bear upon them. Had they exercised their wonted ingenuity, their productions in this branch of art would have been marked by greater variety than that hitherto exhibited. Some writers have started upon wrong lines by selecting for musical treatment a subject that appeals only to the fancy. Female voices, they have fondly imagined, should be properly employed upon the exposition of some little fairy story, whereas those tones are, above all others, the most capable of expressing the tenderest as well as the deepest emotions of the heart.

AT concerts given by students of the Royal Academy of Music, the conductor, Dr. Mackenzie, is in the habit, to preserve the balance of parts, of calling in the aid of amateurs without any connection whatever with the institution. It is unfortunate that in number, as well as in executive ability, pupils of the sterner sex cut on those occasions but a sorry figure in company with the ladies. And it is specially lamentable that this inferiority should have awakened such mortification in the minds of the unhappy men as to lead them to decide upon excluding ladies altogether from an association now being formed by past and present members of the Academy. What have female academicians done to deserve perpetual banishment from privileges and festivities of their brethren? Their only offence has been superiority in number and merit. Is it for this that they are never to be allowed to enter the new club—never to gaze upon the manly forms assembling there; never to hold sweet converse there with gentlemen whose fascinations of look, speech, and manner have ere now proved so potent as to transform the dull routine of academy life into one round of delightful occupations? The gates of another paradise are, alas, closed against these suffering daughters of Eve.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

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All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.

"LUTE"

WORD
Psalm C

ORGAN

mf c
Not

mf c
Not

mf c
Not

mf c
Not

mf c
Not

mf c
Not

mf c
Not

mf c
Not

mf c
Not

mf c
Not

117, 1457.

"NOT UNTO US O LORD"

Anthem

WORDS TAKEN FROM
Psalm CXV. verses 1.12.18.

LONDON:
PATEY & WILLIS, 44, GT MARLBOROUGH ST, W.

Composed by
SEYMOUR SMITH.

Allegro Maestoso. ♩ = 100.

ORGAN

mf con spirito.

mf con spirito.

Not un - to us O Lord, Not un - to us,

mf con spirito.

Not un - to us, Not un - to us, Not un - to us,

mf con spirito.

Not un - to us O Lord, Not un - to us,

mf con spirito.

Not un - to us O Lord, Not un - to us,

mf

Not un - to us O Lord, Not un - to us,

mf

Not un - to us O Lord, Not un - to us, But

mf

Not un - to us O Lord, Not un - to us,

mf

Not un - to us O Lord, Not un - to us,

mf

Not un - to us O Lord, Not un - to us,

f Marcato.

Lord, un-to us give the praise,

Lord, un-to us give the praise, But un-to Thy

Lord, un-to us give the praise,

Not un-to us O Lord give the praise,

f marcato.

But un-to Thy Name, give the

Name, give the

But un-to Thy Name, give the

give the

f marcato.

f marcato.

praise, give the praise.

praise, give the praise.

praise, give the praise.

praise, give the praise.

mf

dim. rit.

expression.

Musical score for the hymn "Bless them that fear Him." The score is arranged for five parts: Soprano, Alto, Tenor, Bass, and Piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "bless them that fear Him. He shall bless them bless them that fear Him." The piano part includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The score is presented on a single page with a decorative border.

P & W -1457.

Gra - cious, gra - cious, is the Lord, Yea! our God..... is

Gra - cious, gra - cious, is the Lord, Yea! our God..... is

Gra - cious, gra - cious, is the Lord, Yea! our God..... is

Gra - cious, gra - cious, is the Lord, Yea! our God..... is

ritard. *Allegro. ♩ = 144.*

mer - ci - ful.

mer - ci - ful.

mer - ci - ful.

mer - ci - ful.

mer - ci - ful.

ppp ritard. *Allegro. ♩ = 144.*

mf cres. - - - cen - ho - -

con spirito.

We will praise the Lord,

con spirito.

We will praise the Lord,

con spirito.

We will praise the Lord,

con spirito.

We will praise the Lord,

do

con spirito.

We will praise the Lord, will praise the

We will praise the Lord, will praise the

We will praise the Lord, will praise the

We will praise the Lord, will praise the

Lord, From this time forth for ev - er more, from this time forth for

Lord, From this time forth for ev - er more, from this time forth for

Lord, From this time forth for ev - er more, for

Lord,

ev - er more,

ev - er more,

ev - er more,

From this time forth for ev - er more, from

mf
 for ev - er more, for
 this time forth for ev - er more, *mf* for
 from this time forth for
 this time forth for ev - er more, for
dim.
 ev - er more, *dim.* *mp* For ev - er more,
 ev - er more, *dim.* *mp* For ev - er more,
 ev - er more, *dim.* *mp* For ev - er more,
 ev - er more, *dim.* *mp* For ev - er more,
 ev - er more For ev - er more for
dim. *mf* *dim.* *p*
ritard. *a tempo.*
 for ev - er more, We will praise, will praise the
 for ev - er more, We will praise, will praise the
 for ev - er more, We will praise, will praise the
 for ev - er more, We will praise, will praise the
 ev - er, ev - er more, We will praise, will praise the
mp *dim.* *p* *ritard.* *ff* *a tempo.*

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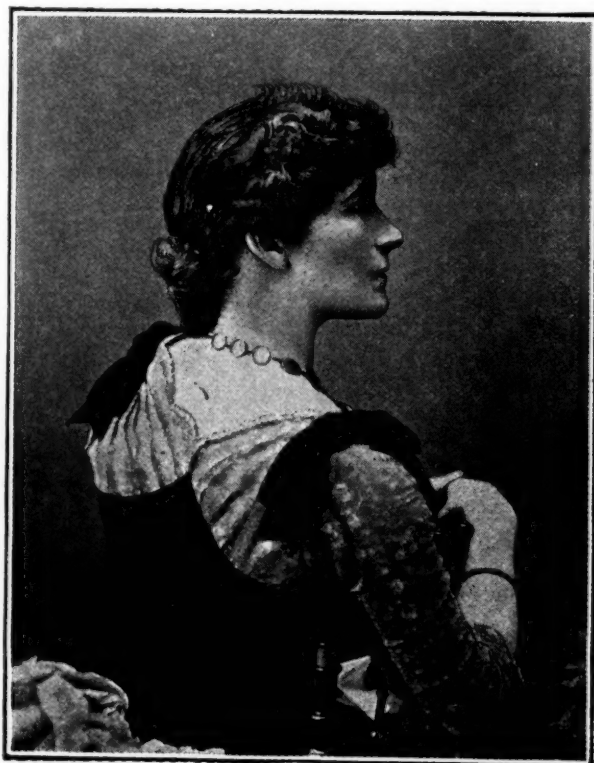
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rit - en - u - to.
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P & W. 1457.



MAJANE NORE GLENN



Madame HOPE GLENN.

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